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JANUARY, 1899.

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Monday, February 13th, "Caractacus," &amp;c. (E. Elgar).

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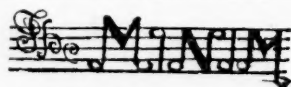
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*Charles Saunders*

(From a Photograph by Gibson, Penzance).



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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## THE MUSICIANS' CONFERENCE.

THE New Year will open with an important musical function—the annual Conference of the Incorporated Society of Musicians. This will be the fourteenth annual gathering of this powerful musical organisation, and it will take place at Plymouth under very attractive conditions. On Monday, January 2nd, the members will journey to Plymouth, and it is expected that delegates and members will attend in strong numbers from all parts of the United Kingdom.

On Tuesday the opening meeting will take place in the Corn Exchange. The Right Worshipful the Mayor of Plymouth (Alderman John Pethick, J.P.), will preside at this meeting. Papers will be read and addresses given at the morning and afternoon meetings. In the evening the Mayor of Plymouth will give a reception in the Guildhall. On Wednesday interesting papers will be read, and an excursion will be made to the dockyards at Devonport, by permission of Admiral the Hon. Sir. E. Freemantle, K.C.B. The Mayor of Devonport (Wm. Hornbrook, Esq.) will meet the members at the dockyard gates, and afterwards entertain them at the Guildhall, Devonport. In the evening there will be an invitation concert in the Guildhall, Plymouth.

On Thursday morning there will be a special service at St. Andrew's Church. The Ven. Archdeacon Wilkinson will preach. In the afternoon there will be meetings and addresses, and a musical evening at the Guildhall. On Friday the annual general meeting will take place, when the arrangements for the next conference will be considered. On the same afternoon there will be an excursion up the Tamar, and a visit will be made to Mount Edgecombe, by the kind permission of the Right Hon. Earl of Mount Edgecombe. In the evening a banquet will take place in the Guildhall. During the week, Professor Prout, Mus.Doc., will give four pianoforte recitals, at which he will play the complete set of Bach's 48 Preludes and Fugues. There are many other instructive and pleasing features to fill up the week, and a most enjoyable gathering is anticipated.

We shall give a full report of the Conference in the February *Minim*.



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LENT TERM begins Thursday, January 5th, 1899.  
Entrance Examination threfor, Monday, Jan. 2nd, at 10.  
Syllabus for the 1899 L.R.A.M. Examination will be ready in April.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, *Secretary*.

## Monthly Calendar.

### JANUARY.

1st.—The Union of Britain with Ireland commenced, according to Act of Parliament, 1801.

2nd.—The Annual Conference of the Incorporated Society of Musicians commences at Plymouth.

2nd.—Performance of "The Messiah" at the Albert Hall, with the original accompaniments. Conductor, Sir Frederick Bridge.

2nd.—Ovid, the celebrated Roman poet, died. He was born at Salmo, on the 20th of March, twenty-three years before the Christian era.

2nd.—Last day of entry for Royal College of Music Scholarship Competition.

2nd.—Royal College of Organists' half-yearly Examinations commence.

2nd.—Entrance Examinations for the Royal Academy of Music.

5th.—Lent term commences at the Royal Academy of Music.

5th.—Lent term commences at the Royal College of Music.

6th.—Epiphany, called Twelfth Day because it falls on the twelfth day after Christmas Day.

7th.—Penny postage of letters established, 1840.

9th.—Higher Examinations commence at Trinity College, London.

9th.—Virgil Piano School Teachers' Holiday Course commences, at Clavier Hall, London.

9th.—Cheltenham School of Music Lent term commences.

10th.—Archbishop Laud beheaded, 1645, on Tower Hill.

12th.—Guild of Organists' half-yearly Examination takes place at London.

14th.—Oxford Lent term begins.

16th. Handel's Oratorio, "Saul," produced, 1739.

16th.—Lent term begins at Trinity College, London.

16th.—Edward Spenser, celebrated English poet, died 1559.

19th.—Henry Howard, Earl of Surrey, scholar and poet, beheaded on Tower Hill, 1547.

20th.—Miles Coverdale died 1568, aged 81. He assisted William Tyndale in translating some parts of the Old and New Testament, and in 1535 published the first English translation of the Scriptures.

21st.—Treaty of Peace between England and America signed, and the independence of America ratified, 1783.

22nd.—Lord Byron, poet, born 1788, at Dover.

23rd.—Edward, Duke of Kent, fourth son of George III., and father of Her Majesty Queen Victoria, died 1820.

25th.—Robert Burns, Scotch poet, born near Ayr, 1759. Died July 21st, 1796.

26th.—Mozart's Opera "Idomeneo" produced, 1781.

26th.—Sunday Schools established, 1794, by Robert Raikes, printer, at Gloucester, in conjunction with the Rev. W. Stock.

27th.—John G. E. Breitkopf, celebrated letter founder, music printer, etc., died at Leipzig, 1794.

30th.—Charles I. beheaded at Whitehall, 1649.

31st.—Ben Jonson, celebrated English poet, born at Westminster, 1574.

## Editorial.

With this number of *The Minim* we give two supplements: Portraits of Madame Amina Goodwin and a Quartett, "We thank Thee, Lord," from Mr. H. J. Taylor's new cantata, "The Last Supper," which was produced for the first time at Dover last month with great success.

—O:—

Next month we shall give portraits of Miss Ada Crossley and Mr. S. Coleridge-Taylor, the Anglo-African composer, and also new vocal compositions and several articles of great interest.

—O:—

The fifth volume (1897-8) of *The Minim* may be had, bound in cloth, 2s. 6d. (Post free, 3s.) Any two volumes (except the first, which is out of print) may be had, bound together in cloth, 4s. (Post free, 4s. 6d.) Address, Editor, *Minim* Office.

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*Hon. Secretary*—CHARLES MORLEY, Esq., M.P.

NEXT TERM begins 5th January, 1899.

NINE FREE OPEN SCHOLARSHIPS are offered for Competition in February, 1899.

LAST DAY FOR ENTERING, January 2nd.

### ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC.

The Next Examination for Certificate of Proficiency, with the above title, will take place at the College in April, 1899.

Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, *Registrar*

### Gold Dust.

Safe is he who serves a good conscience.

—:O:—

Much is wanting where much is desired.

—:O:—

Strength of understanding is one of the best guides to truth.

—:O:—

Conscience is a great ledger-book, in which all our offences are written and registered.—*Robert Burton*.

—:O:—

To be just, and kind, and wise,  
There solid self-enjoyment lies.—*Burns*.

—:O:—

Build to day, then, strong and sure,  
With a firm and ample base;  
And ascending and secure  
Shall to-morrow find its place.—*Longfellow*.

—:O:—

Truthfulness, integrity, and goodness—qualities that hang not on any man's breath—form the essence of manly character.—*Smiles*.

—:O:—

Be but yourselves, be pure, be true,  
And prompt in duty; heed the deep,  
Low voice of conscience; through the ill,  
And discord round about you, keep  
Your faith in human nature still.—*Whittier*.

—:O:—

There is no being so poor and so contemptible who does not think there is somebody still poorer and still more contemptible.—*Dr. Johnson*.

### Amina Goodwin.

If one were asked to mention the feminine counterpart of Pachmann, one would, without any hesitation, name Amina Goodwin, so similar are the gifts of these two eminent pianists: the same clear touch, much the same directness of attack, and, above all, identical crispness in the execution of rapid movements.

There is an amount of reserved force about Madame Goodwin which, to those who hear her play for the first time, must prove most astonishing, so slight of figure is the delicate-looking little woman. Somehow, one always expects that a distinctly solid frame and heavy type of head should be the indication of a really powerful pianist.

It is the good fortune of Amina Goodwin to have a pretty house at Gloucester Gate, near Regent's Park, so much surrounded by trees, and with such a plentiful space of sky before its windows, that it is quite possible to forget when within its hospitable walls how near is all that goes to make up the clatter and crowding of London.

Her babyhood was passed in Manchester, where her father, a very well known musician, was for many years leader of the Hallé Orchestra. When still a boy, John Lawrence Goodwin had held the position of Organist at Cheltenham Chapel, St. George's Square, which is now used by the Salvation Army. It is said that Sims Reeves often sang there during his early visits to Cheltenham, when Mr. Goodwin was organist, but it was in Manchester that his little daughter first saw the light. On the occasion of my introduction to her I found it irresistible to ask to what she owed the unusual name by which her intimate friends were calling her. "Amina! it was a fancy of my parents," she replied, "for they had hoped so much for a daughter, and that she should prove musical, that they gave me the name of their favourite operatic heroine, by way of encouragement, as it were. You can imagine with what pleasure they noticed that every sound had an influence on my baby ears, how I loved to have a street organ play near our house, and then, when a little older, how I recognised an air once heard. I suppose I must have been very precocious, for at five years I could reproduce on the piano, tapping with one stiff finger, all the best-known melodies of the day. After that they let me practise properly, and I went ahead at such a pace that in a year-and-a-half I could play Mozart's "F Major Sonata," for piano and violin, and *did*, too, with an eminent violinist for my partner, at a local concert! There followed on that achievement some very serious study and more public appearances, until when I was about



[January, 1899.]

plement to "THE MINIM,"]

1899.

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AT COVENT GARDEN.



AT FRANKFORT, A.M.



AT LEIPZIG.



AT PARIS.



IN LONDON.



AT WEIMER.

*Minna Goodwin*

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eleven, acting on the advice of Sir Charles Hallé, my parents sent me to Leipzig, with my governess, to have the advantage of the teaching at the Conservatorium. For three years I was under Reinecke, Jadassohn, and Weidenbach, and with Richter for harmony. It was a delightful experience, full of work and full of enthusiasm, the real emulation of honest endeavour being the ruling spirit amongst my fellow-students. I missed all that very much when, on reaching the end of my time in Leipzig, my governess took me to Paris, and deposited me within the high walls of the Convent of the Sacred Heart, whence I was solemnly conveyed by two of the Sisters for lessons from Delaborde. However, soon after he had taken me in hand I contested with sixty other candidates for free entrance to the Paris Conservatoire. *I won!* How much that little sentence meant to me it would be difficult to tell you."

After two years in Paris, the young girl returned to Manchester, and appeared at all the best concerts of the time, earning fresh laurels on every occasion; but it was not long before the happiness of her return home and triumphal reception by her own country people was clouded by the death of her father.

"That this blow, happening as it did at the very outset of my career, was a crushing one, you can easily imagine. It seemed to take all the heart out of my work. But after a while I was roused from my natural depression by a proposal to take lessons from Liszt. It was an ambitious project, but one which was of great benefit to me at that time, the execution of it taking me completely out of myself. Saint Saëns it was who gave me a letter of introduction to his erratic friend, and armed with that passport to his toleration, I presented myself at his house at Weimar, in Saxony. The Abbé received me cordially, and invited me to one of his *réunions* fixed for the next day. I played, and had the good luck to please him, for he, though then an old man, rose from his chair and stood beside the piano watching my fingers, exclaiming "Bravo" as I solved the difficulties of the composition. After that I was often included in his parties, when I met, amongst other notabilities, Reisenauer, Siloti, Paul Eckhoff, Dayas, and Walter Bache. I never go into a room in which are many strongly scented flowers without being reminded of Liszt's drawing-room, for it was always full of the choicest blossoms, offerings of his countless adorers!

"Let me show you what the Abbé gave me when I left Weimar—this medallion, which had been struck at the German Embassy in Rome, to commemorate his seventieth birthday: it is an admirable likeness."

It is evident that the memory of the great Liszt is precious to Amina Goodwin, who, whether playing at the Crystal Palace, at St. James's, or Queen's Hall, before Royalty, or at home to a few friends, never fails to reproduce for her audience much of her old master's charm in her rendering of his favourite composers.

But perhaps the most decisive musical influence under which Amina Goodwin has come is that of Madame Schumann, and one which, occurring at the conclusion of her other studies in piano-forte playing, has left the most emphatic impression on her style. It was the hearing for the first time of the unrivalled touch of Clara Schumann in a Beethoven Sonata which gave her the irresistible impulse to go to Frankfurt and solicit the great teacher's help. She thus tells of the experience: "The one year which I intended to remain simply flew, and although as yet by no means satisfied with my own progress, I did not see my way to staying longer. However, Madame Schumann discovering my secret, generously made propositions for the removal of my difficulties, and being fortunate enough to have some pupils of my own, I was thus able to prolong the time with my most inspiring mistress and kind friend, until nearly four years' study had been accomplished."

Having traced the early career of Madame Amina Goodwin through all its interesting variations, at Leipzig, Paris, Weimar, and Frankfurt, one can realize that she has every right to claim to represent the true classical school of pianoforte playing, and one is not surprised that her work entitled "Hints on Technique and Touch," should have run through several editions.

ISABEL BROOKE-ALDER.

### Oxford Degrees in Music.

The victory won by the members of the musical profession who so vigorously resisted the new rules and regulations concerning Oxford Degrees in Music, proposed by Mr. W. H. Hadow, the Junior Proctor of the University of Oxford for the year, is of the utmost importance to the younger generation of musicians. In fact it is impossible to estimate the disastrous effects which would have been produced had Mr. Hadow's ill-advised scheme been accepted by the members of the Hebdomadal Council and finally passed into a statute. The details of the struggle and victory are now ancient history. Everybody knows how Sir Frederick Bridge went up to Oxford on the eve of the first meeting of the Council, armed with his roll of one hundred and seventy names of Oxford graduates, begging that the resolutions to be considered might

not be passed until the objections of those signing the memorial had been heard. An important Joint Note from Dr. Mee, Dr. Iliffe, and Dr. Roberts, musicians resident in Oxford, and the first two members of Convocation, was also presented to the Council and read at its first meeting. It was then decided that the question should be adjourned for a fortnight. Mr. Hadow begged for a longer adjournment in order that he might be able to "refute" Sir Frederick Bridge's memorial. This suggestion of refuting obvious facts did not appeal to the Council, and the fortnight's consideration of the subject was deemed sufficient. During the interval both sides worked hard. Mr. Hadow supplied members of the Hebdomadal Council with a pamphlet setting forth his reasons for introducing his project, and also a list of nine names which he had gathered together as a check on the memorial of those opposing him. This pamphlet was replied to by an Oxford musician, and has since been dissected and analysed by a correspondent in the pages of the "Musical News." Mr. Hadow's list contains a few names of importance in the musical world, but the majority are of no value whatever. Professor Stanford's support carries little weight from the fact that his own less rigid scheme at Cambridge has proved a conspicuous failure and it is difficult to receive his opinion as actuated by purely disinterested motives. Sir Hubert Parry, and Dr. Lloyd hold positions of eminence, but both took the musical degree before the arts degree, though being favoured by circumstances it was not pecuniary considerations which led to this, consequently they are not in a position to look at the matter from the point of view of the struggling youth who must get his living and his degree by his own efforts. The rest of the names were either those of young graduates, who obtained their degrees as organ-scholars at Oxford, or men of no musical position whatever. The final result of the struggle was that at the adjourned meeting of the Hebdomadal Council, on Nov. 21st, Mr. Hadow's resolutions were rejected by a substantial majority. The happy result was at once telegraphed to Sir Frederick Bridge, and the news of the victory was received in London with the utmost enthusiasm.

The further proposals included in the Junior Proctor's scheme, which involved new regulations concerning the Doctorate, were referred by the Hebdomadal Council back to the Committee for further consideration, but by this time Mr. Hadow had realised the futility of trying to act as a leader of a profession in which he is only an amateur, and at the next meeting of the Council begged that the Committee might be discharged and the subject dropped altogether. It is not probable, therefore, that anything more will be heard of a residence scheme for Musical Degrees at Oxford for some time to come.

Since this decision at Oxford a discussion has taken place in *The Times* newspaper between Sir Frederick Bridge and Professor Stanford, concerning the relative standards of musical examinations at their respective Universities, the outcome of which has been to confirm Sir Frederick's statement that the requirements at Cambridge are now far inferior to what they are at the other important centres of examination. This, it is obvious, cannot be for the benefit of those who take the degree, or for the profession at large. It is the greatest possible mistake, either at Oxford or Cambridge, to lower the standard of musical attainments. That there is room for improvement in the status of the musical profession is perfectly self-evident, but it is impossible to improve either an individual or a society by first reducing the subject to a state of atrophy. All the more thoughtful musicians are agreed that a high standard of general education should be demanded by the Oxford Board of Examiners before the candidate for a musical degree be allowed to sit for his examinations, but the requirements of the profession demand that this culture should be permitted by the University authorities to be attainable without the great expense and loss of time involved by a long enforced residence within its own precincts. The victory just gained is indeed great to the talented young musician. Thanks to Sir Frederick Bridge, and to those Oxford gentlemen who fought with him shoulder to shoulder, the path to an University degree is still open to the rising young man, a path which the Junior Proctor, by his ungenerous scheme, sought utterly to block up.

Let us all rejoice—at the same time let us brace ourselves up: we cannot afford to sit with folded arms in the present age. It boots not to look across at the other University where things are easier, but it behoves young musicians to prove themselves capable men, worthy of the higher standard which Oxford is sure to demand in the near future. By doing this, musicians will be contributing their share to the upholding of Oxford Musical Degrees—the upholding of the University at large—a University which is the pride and glory of the world.

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Supplement to "The Minim," January, 1899.

Dedicated to  
E. F. ASTLEY, Esq., M.D., J.P.  
(President of the Dover Choral Union.)

# THE LAST SUPPER.

Sacred Cantata.

WORDS SELECTED AND WRITTEN BY

REV. W. A. CHALLACOMBE, M.A.  
(Vicar of New Malden, Surrey.)

MUSIC COMPOSED BY

H. J. TAYLOR, F.R.C.O.

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**No 13. Quartett or Chorus (Unaccompanied.)** H. J. TAYLOR, F.R.C.O.

Slowly.  $\text{♩} = 60$ .

1. We thank Thee Lord, for that dear love, Which in the depth of Thine own need:  
2. Give us re-pentance, faith and love, When at Thy Ho-ly board we kneel,

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2. Give us re-pentance, faith and love, When at Thy Ho-ly board we kneel,

Slowly.

Didst spread the sac-ra-men-tal food, On which our wea-ried spi-rits feed.  
And as we call to mind Thy cross, Make Thy grace-giv-ing Pre-sence real.

Didst spread the sac-ra-men-tal food, On which our wea-ried spi-rits feed.  
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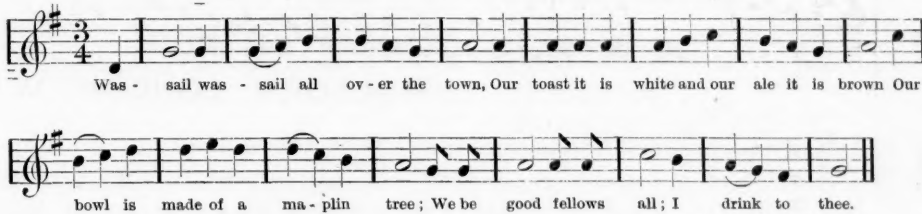
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### Gloucestershire Wassailers' Song.

In many parts of England it is still the custom to hand round the Wassail, or health bowl on New Years' Eve, a custom supposed to be of Saxon origin, and to be derived from one of the observances of the feast of Yule. The song, too, is a

general favourite in Gloucestershire, particularly in the neighbourhood of "Stow-on-the-Wold, where the winds blow cold," as the old rhyme says. The music and words of the song are as follows:—



### WASSAILERS' SONG.

Wassail, wassail, all over the town,  
Our toast it is white, and our ale it is brown;  
Our bowl it is made of a maplin tree;  
We be good fellows all; I drink to thee.

Here's to our horse, and to his right ear,  
God send our measter a happy new year;  
A happy new year as e'er he did see,  
With my wassailing bowl I drink to thee.

Here's to our mare, and to her right eye,  
God send our mistress a good Christmas pie;  
A good Christmas pie as e'er I did see,  
With my wassailing bowl I drink to thee.

Here's to our cow, and his merry long tail,  
God send us our measter us never may fail  
of a cup of good beer;  
I pray you draw near,  
And our jolly wassail it's then you shall hear.

Be here any maids? I suppose here be some;  
Sure they will not let young men stand on the cold  
stone!  
Sing hey O, maids! come troll back the pin,  
And the fairest maid in the house let us all in.

Come, butler, come, bring us a bowl of the best;  
I hope your soul in heaven will rest;  
But if you do bring us a bowl of the small,  
Then down fall butler and bowl and all.

In the first line of the second verse, and also of the third, the name of the horse is generally inserted by the singers; and "Filpail" is often substituted for "cow" in the fourth. The "jolly

wassailers" make no attempt to harmonise the song, but confine themselves to the melody given above, which they sing in stentorian tones, in a somewhat drawling manner.

### Triads.

Three things to despise—meanness, affectation, envy.

Three things to reverence—religion, justice, self-denial.

Three things to delight in—beauty, frankness, freedom.

Three things to wish for—faith, peace, purity of heart.

Three things to esteem—wisdom, prudence, firmness.

Three things to like—cordiality, good humour, mirthfulness.

Three things to suspect—flattery, hypocrisy, sudden affection.

Three things to avoid—idleness, loquacity, flippant jesting.

Three things to cultivate—good books, good friends, good humour.

Three things to contend for—honour, country, friends.

Three things to govern—temper, impulse, the tongue.

Three things to be prepared for—change, decay, death.

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**THE MANAGING DIRECTOR.**



## Oxford Musical Degrees.

## 1.

Toll for the brave—that is the Junior Proctor,  
Who never now, alas! will be a doctor!  
His scheme has failed, and if he would "proceed"  
Unto the doctorate, he would indeed  
A stiff examination have to pass,  
Which does not pleasure people of his class,  
Who like to get degrees "honoris causa"  
And then without that tedious "longa pausa"  
Which by rule—framed by a wise concoctor—  
Must intervene ere one can be a doctor!

## 2.

The Cultured Amateur, who thinks degrees  
Should grow for him as apples grow on trees  
That he alone may pluck them—while a wall  
Keeps out the men whose purses are too small—  
The Cultured Amateur, I say, will find  
The late decision little to his mind.  
"His little mind" I somehow almost said,  
And can't think how such words came in my head,  
But after reading Mr. Hadow's "reasons"  
I'm muddled as to words, and times, and seasons!

## 3.

Alas poor Proctor! May his (h)ashes rest!  
He's done no harm although he did his best!  
He made a hash (with others in collusion)  
When he imagined a foregone conclusion  
The carrying of his subtly-worded scheme,  
Which met a fate of which he did not dream.  
Because he'd reckoned all would have been done  
Before a counter-blast could be begun!  
Cassandra-like, his prophecies fell flat—  
A fact no thinking man will wonder at,  
And one in which there's clearly nothing new,  
Because he prophesied before he knew!—

## 4.

Musicians all beware of "false relations,"  
False quantities, false taste in all quotations!  
Avoid above all other things false friends,  
Who only use you for their private ends,  
And—what I would impress upon you most—  
"Be careful how you count without your host,"  
Or may be you will find like poor friend Hadow  
You miss the substance while you grasp the shadow.  
Whose "Veni, vidi, vici," had he licked us,  
Would not as now read "Veni, visus, victus!"

From the *Oxford Review*.

"The musical profession is jubilant over the defeat of the Resolutions involving three years' residence. Sir Frederick Bridge, who was indefatigable in laying the true state of affairs before

the Hebdomadal Council, is to have a dinner in London to celebrate the event, and there even is a rumour that a Medal will be struck, with the date on one side, and on the reverse a representation of 'Westminster Bridge,' with the Junior Proctor taking a 'header.' I wonder whether this joke needs explanation!"—*The Oxford Review*.

"The whole thing is 'busted'; and out falls the stuffing,  
For was it not all 'Much Ha-dow about Nothing'?"—SHAKE-SPEAR.

*The Oxford Review*.

The sharp controversy now in progress between Professor Sir George Bridge and Professor Villiers Stanford, concerning the necessity for musical graduates to keep terms at Oxford, has caused Mr. Andrew Ashcroft to unearth an interesting edict of Oliver Cromwell, which shows that in 1658 Cambridge insisted upon residence as a preliminary to the degree. The Benjamin Rogers who was thus favoured by the Lord Protector (who, despite modern sneers at "Puritanism," was a great lover and patron of all save the baser sort of music) was the composer of the famous "Hymnus Eucharisticus," still sung on May Day morning, from the tower of Magdalen College, Oxford. Rogers, indeed, after being organist of Eton (1662) became (1662-85) organist of Magdalen and Mus. Doc. Oxon. Oliver Cromwell's warrant is addressed to the Vice-Chancellor and Senate of Cambridge, and it runs:

## OLIVER P.

Trusty and well-beloved,—We greet you well. Whereas we are informed that you cannot, by the statutes, and according to the customs of your University, admit any to the degree of Bachelor of Music unless he had some years before been admitted in a college; and whereas we are also certified that Benjamin Rogers hath attained to eminency and skill in that faculty:—We, willing to give all encouragement to the studies and abilities of men in that or any other ingenious faculty, have thought fit to declare our will and pleasure by these letters, that, notwithstanding your statutes and customs, you cause Benjamin Rogers to be admitted and created Bachelor of Music, in some one or more of your congregations assembled in that our University; he paying such dues as are belonging to that degree, and giving some proof of his accomplishments and skill in music. And for so doing our letters shall be your warrant.

Given at Whitehall, the 28th day of May, 1658.

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The amended syllabus has been prepared with the view of adding still further to the educational value of the Local Examinations in Instrumental and Vocal Music, and the Board confidently hope that the amended lists will meet more thoroughly the want sometimes felt for guidance in the selection of Studies and Pieces.

While these new lists largely consist of Studies and Pieces contained in previous lists, some new matter has been incorporated, and the whole has been divided into groups, leaving teachers and candidates a wider field of selection, and at the same time securing greater balance and uniformity of difficulty.

It will be seen, for example, that in the pianoforte division of each grade two, instead of three, studies will be required, and the Candidate will select one of the groups provided. On the other hand, two pieces will be required, and the Candidate will select one of the several groups of pieces. It may be pointed out that these groups each contain pieces contrasted in character.

The new syllabus also contains a Preparatory Pianoforte Grade, the music and regulations for which are contained in complete form (scales excepted) in a book issued by the Board. Price Two Shillings.

#### The following are the requirements for the Preparatory Pianoforte Grade:—

1. FINGER EXERCISES.	(20 marks.)
2. SCALES.	(15 " )
3. STUDIES.	(20 " )
4. PIECES.	(40 " )
5. EAR TESTS.	(5 " )

This Preparatory Grade has been specially designed to secure a good technic as a sure foundation for the future progress of young Pianoforte students.

It has been found impossible to quote the requirements from existing publications; and the Board has therefore found it necessary to compile a special book for Candidates, which they believe will be of considerable value to young teachers and pupils. Excepting the Scales, which are to be played from memory, all the music necessary for this Examination is contained in the book referred to, entitled, "Music for Preparatory Grade, issued under the sanction of the Board, price Two Shillings (A. HAMMOND & Co.)

In the practical part of the Examination the Examiner will look for:—

- (1) Accuracy of notes, time and tempo of Studies or Pieces.
- (2) Observance of rests, gradations of tone, and marks of expression.
- (3) Good fingering, technic, phrasing, and accentuation.

Copies of this New Syllabus and Lists of Local Centres may be had on application to the undersigned.

By order of the Board,  
SHELLEY FISHER, Secretary.

## Mr. Charles Saunders.

Mr. Charles Saunders, the popular tenor, was born at Stratton, in North Cornwall. A singer almost from the cradle, and coming from a singing family, it is not surprising that before he was two years of age he could warble, in an infantile manner, the hymns and folk songs common in North Cornwall. As a boy he was possessed of a high soprano voice, which was much in request for choral and church singing in his native town. A curious and remarkable feature in connection with his voice was that it never "broke" in the usual way, but gradually and almost imperceptibly evolutionised from high soprano to contralto and then to tenor, its present pitch, thus avoiding the "break" so many singers have to contend with. A soft, Italian-like climate prevails nearly all the year round in Cornwall, and particularly in the neighbourhood of Stratton, which is said to be the most favourable for the production of rich and tuneful voices; and although it is a very small town, and in such an out-of-the-way corner of England, it has already produced several singers of note, who are now making for themselves reputations in London, and indeed all over the world.

Robert Stephen Hawker, the celebrated poet and friend of Tennyson, and the writer of the stirring Cornish ballad incorporated in his "Songs of the Western Men"—

"A good sword and a trusty hand,

A merry heart and true,

King James's men shall understand

What Cornishmen can do"—

was also a native of Stratton.

It was not, however, until Mr. Saunders was nearly twenty years of age that the slightest idea of his ever adopting the vocal art as a profession was entertained. Coming to London and singing at a local concert at Kingston-on-Thames, his voice attracted the attention of some musical enthusiasts, and he was induced to take up the serious study of music under Mr. T. A. Wallworth, the well-known Professor of Singing. From September, 1889, to July, 1891, he held the appointment of solo tenor at Her Majesty's Chapel Royal, Hampton Court Palace, and resigned that for the position of solo tenor at St. Anne's, Soho, the great West-End Musical Church, celebrated for its Lenten performances of Bach's Passion Music. In 1893 his health unfortunately broke down, and at the advice of his doctor he undertook a voyage to Australia with the hope that the sea air and change would be beneficial. His best hopes were realised; he landed in Australia perfectly restored, and although he intended returning to England immediately, by the same steamer, engagement after engagement was offered to him,

and he decided to remain in Australia for a time. From his first appearance at the Melbourne popular classical concerts his experience of Australia was one round of successes in oratorio, concert, and Italian and English opera. In Melbourne he fulfilled engagements with the Melbourne Philharmonic Society, the Royal Metropolitan Liedertafel, the Melbourne Liedertafel, the Exhibition Concerts, and with Messrs. Williamson and Musgrove, the great Australian theatrical managers; in Sydney for the Philharmonic Society (under Signor Hazon) and others. After appearing with a good deal of success in upwards of thirty or forty other Australian towns, including Adelaide, Bendigo, and Ballarat, he visited New Zealand, taking the principal tenor parts in the New Zealand Musical Festival at Wellington (seven days of oratorio), and a concert tour in Auckland and other New Zealand towns. On his return to Sydney from New Zealand he received a most tempting offer from Madame Camilla Urso, the great violin virtuoso, to take him to South Africa, and at three days' notice he left Australia for this country. After a successful tour with Madame Urso and Herr Benno Scherek, concerts being given at Capetown, Kimberley, Bloemfontein, and Johannesburg, Mr. Saunders returned to Capetown with the intention of proceeding to England, but an opportunity arising, he joined Mdlle. Antoinette Trebelli for her South African tour, and appeared at concerts given by the charming soprano at Capetown, Johannesburg, Pretoria, Bloemfontein, Jagersfontein, Maritzburg, and Durban. Unfortunately he then contracted enteric fever, and was dangerously ill for a considerable period at the Addington Hospital, Durban. Upon his recovery, after a six months' illness, he proceeded to Johannesburg, and happened to be there during the historic Jameson Raid, volunteering with the rest of the Uitlanders, and having many interesting experiences. After leaving South Africa Mr. Saunders visited Ceylon and India, appearing at most of the principal towns in these countries, returning to England in August, 1897. Since then he has been gradually winning his way with English audiences as an oratorio and ballad singer of the very first order, with a degree of popular appreciation rarely met with. Describing his singing in "The Golden Legend" at Birmingham, the *Birmingham Daily Post* of 21st January, 1898, said:—"Last night witnessed many successes, and we think the chief of all was that of Mr. Charles Saunders, a tenor singer new to this district, though we have seen mention of his name at times during the last five years. His assumption of the part of Prince Henry came upon the audience as a surprise. He has a voice of charming quality, sings with ease and his articulation is remarkably distinct. His power of declamation was shown at

the outset, and the scene with the tempter, Lucifer, was finely sustained. In the duets with Elsie (Madame Duma) he was quite worthy of his artistic colleague, and that fine solo 'It is the sea' was most poetically rendered. Very dramatic was his interpretation of the scene at Salerno; while the last duet with Elsie was beautifully given. The audience showed in the most unmistakable manner that Mr. Saunders had made his mark here. We should hear much of this artist."

The *Birmingham Daily Gazette*, in an account of a performance of Berlioz's "Faust," on the 13th of October last, also eulogises Mr. Saunders as follows:—"Mr. Charles Saunders was good throughout. His voice is all that can be desired, and his method is sound and satisfactory. The vice of the tremolo is never in evidence, and while he throws himself into his part with sufficient dramatic intensity, he never forgets to treat the music with due reverence. Altogether Mr. Saunders is a thorough artist, and one whose conscientiousness is equal to his talent, a somewhat rare conjunction."

Mr. Saunders has appeared during the present season, or is booked to do so, at nearly all the great musical centres, and is to sing in Cheltenham, on February 13th, at the Festival Society's Concert, in Mr. E. Elgar's "Caractacus."

Founded



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## Instruments of Music in the time of the Bible.

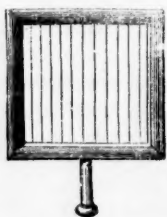
By H. S. ROBINS.

### PART III.

#### THE PSALTRY, DULCIMER, &c.

If for a moment we turn again to the "Good Book," we shall find in the Book of Daniel, chapter 3 and verses 5, 7, and 10, mention made of the cornet, flute, harp, sackbut, and psaltery. It will probably be remembered at the time when the Golden Image was set up, King Nebuchadnezzar reigned over the Assyrians, and that the sound produced by the said instruments was to be a sign that every "people, nation, and language" should fall down and worship the calf. In the references I give you, the writer adds, "and all kinds of musick," this might, with possible advantage, be expressed thus: "and all kinds of musical *instruments*," for in the preceding passage only the names of instruments were mentioned, but this item of minor importance may merely be a matter of mistranslation. Musick, you will observe, throughout the whole Bible is always written with a K, as in the story of the Prodigal Son when he returned home, we read, his elder brother on nearing the house heard "musick and dancing." It is not possible to say up to what date the K was retained in the word, but in the year 1678 Christopher Simpson employs it in his "Compendium of Practical Musick," the third edition of which was published in that year.

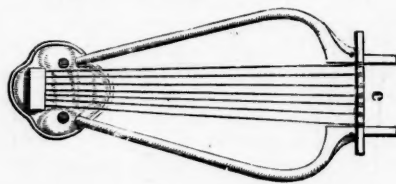
Fig. 5.—The Psaltry.



Turning our thoughts once more in another direction, we will now ponder over the *Dulcimer*, which was one of the first of *all* instruments of music, and is still used here in this nineteenth century. There were several different kinds of dulcimers, which not only varied in size and shape, but also in mode of playing, as you will understand from the following account:—"The dulcimer," wrote Edgar Brinsmead, "has been a favourite instrument for ages, and is still used in the East, especially by the Arabs and Persians, under the name of the *kanoon*, in which the lamb's-gut

strings are twanged with two small plectra, one of which is attached to the forefinger of each hand. On the Continent, too, the dulcimer is often met with at the rural fêtes, under the name of the *hackbrett* (*i.e.*, chopping board), which it resembles in shape. It is a square box, about four feet in length to eighteen inches in breadth, containing the sounding board and three octaves of strings, two or three to each note, tuned in unison. The player holds a short stick in either hand with round knobs at the end, one side of which is covered with soft leather or felt, for use in "piano" passages. The sound is pleasing when played "piano," but as there are no dampers like those used in the piano-forte, and as the hand can only be used occasionally instead of them, the "forte" passages are very confused. The dulcimer was generally fastened round the waist or shoulder of the performer by a strap, for convenience in playing whilst marching. As the strings ran out in a straight line from the player in the same manner as in the grand piano, instead of across, as in the modern dulcimer, the player must have struck the string sideways with the plectrum, probably twanging an accompaniment upon the strings with his left hand. Let us now leave the dulcimer and pass on to another instrument, known to most, if not all of us, as the Lyre.

Fig. 6.—Psaltry or Long Lyre.



The Lyre, which was greatly used in days gone by, was played with the fingers and with the plectrum also, which was generally a small piece of ivory or bone, pressed by the player against the strings, and snapping them as though they were pulled by the finger. The Irish, however, with their usual originality, allowed their finger-nails to grow so long that they were enabled to employ them as natural plectra! The lyre is supposed to be the oldest stringed instrument of the Egyptians and Greeks, but of course it is impossible to write definitely upon this subject, as many string instruments must have been in use hundreds—nay, thousands—of years ago, of which no record whatever has been kept, and therefore no description of them can be given. The lyre plectra were sometimes short wands or sticks, similar to those used by the dulcimer-player. They were held one in each hand, and were used for striking the strings of the instrument played upon, so as to set them in



vibration. The first kind of plectrum suggested the crow quill that subsequently snapped the strings in the spinet and harpsichord; the second probably gave the idea of the hammer for striking the strings in the pianoforte, as the plectrum of wood was after some time covered on one side with leather, so that the performer could play softly by striking the string with the part covered with leather, or loudly by using the wooden side. This was succeeded by the dulcimer hammers. The Egyptian as well as the Assyrian lyres varied greatly in shape and number of strings; but with regard to variation of shape, this statement might hold good for the majority of musical instruments, whether Biblical or otherwise. Two of these Egyptian lyres, one in the Leyden Museum and the other in the Berlin Museum, are still in a remarkably perfect state of preservation. They are made entirely of wood, and, as in the Assyrian lyres, the frames are longer on one side than on the other, for the purpose of tuning the strings by sliding them up to sharpen or down to flatten them. The lyre was a very favourite instrument with the Greeks, and was probably imported by them from Egypt through Asia Minor.

Fig. 7.—Performers on the Lyre.



(To be continued.)

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them from year to year without feeling that the attitude of Her Majesty's mind is "Though He slay me, yet will I trust in Him"; and so many of the billows and storms of life have gone over her venerated head that her people can only rejoice in her faith and confidence.

## "The Minim" Examination Questions on the Theory of Music.

### SET IV.

#### SCALES. TIME AND RHYTHM. TRANSPOSITION.

- I.—(a) Take the Christmas Carol, "Unto a World of Sin," in the December *Minim*, for working out some of the questions.
- (b) Write the Treble part of the Carol a semitone higher, and in  $\frac{3}{4}$  time. Prefix the Key Signature.
- II.—Transpose the Carol into vocal score. Use the C Clefs for Soprano, Alto, and Tenor parts. In the original key.
- III.—(a) Write the relative Minor Scale to the key the Carol is set in; (b) the tonic Minor Scale. Give one in the Harmonic form, and one in the Melodic form. Use Treble or Bass Clefs.
- IV.—Write a Chromatic Scale from the note G (a) in the Harmonic form; (b) a Chromatic Melodic Scale from the note B Flat, ascending and descending.
- V.—Write the Major Key Signatures of C Flat, C Sharp, D Sharp, F Flat, in Treble and Bass Clefs.
- VI.—Write the Minor Key Signatures of G Sharp, A Flat, A Sharp, G Flat, in Treble and Bass Clefs.
- VII.—Explain fully the meaning of Diatonic, Chromatic, and Enharmonic Scales.
- VIII.—Write the Enharmonic Scale, commencing with the note C, in the Tenor (C) Clef.
- IX.—Write Major Scales, in varied Clefs, in which the following notes are found:—(a) E Flat and A Sharp; (b) D Flat and G; (c) C Sharp and F Double Sharp; (d) C and G Flat.
- X.—Write Minor Scales, in varied Clefs, in which the following notes are found:—(a) E Flat and F Sharp; (b) G and A Sharp; (c) F Flat and G; (d) G Flat and A. Prefix the Signatures.
- XI.—How many Diatonic Scales can the notes B and F be found in at the same time?

- XII.—Explain the Terms: (a) Carol; (b) Noel; (c) Chorale; (d) Madrigal; (e) Glee; (f) Part Song; (g) Chorus.

Note.—These Papers are intended for Class and School use. The competition questions will be selected from the same subjects later on.

Advice.—(1) Write all questions and answers on ruled music paper. (2) Number each question and answer. (3) Write neatly, and not too crowded; leave space of a stave or two between each question and answer for corrections. (4) Write in Ink. (5) Give your name or motto at the end of each Paper worked, as required for a competition.

Papers will be examined, corrected, and returned on sending full address and twelve postage stamps.

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The next set of questions will be given on "Scales, Intervals, and Transposition."—Ed. *Minim*.

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### Academical.

#### ROYAL ACADEMY OF MUSIC.

The competition for the Sainton Dolby Prize took place on Dec. 10th. The examiners were Miss Esther Palliser, Miss Charlotte Thudichum, and Mr. William Ludwig (Chairman), and the prize was awarded to Julia Franks, a native of Melbourne, Australia. The examiners very highly commended Florence Rosson, and highly commended Ida Mann and Annie L. Levens.

The competition for the Rutson Memorial Prizes took place on Dec. 12th. The examiners were Miss Marie Fillunger, and Messrs. Hirwen Jones and C. Lyall (Chairman), and the prizes were awarded as follows:—

**SOPRANOS.**—Awarded to Anna Bella McDonald, a native of Thurso, Caithness. The examiners highly commended Florence Gill, and commended Lilian H. Burgess.

**TENORS.**—Awarded to R. Whitworth Mitton, a native of Manchester.

The competition for the Heathcote Long Prize took place on 8th December. The examiners were Messrs. Charlton T. Speer, Graham P. Moore, and Fountain Meen (Chairman), and the prize was awarded to Gerald H. Kahn, a native of London. The examiners highly commended George D. Cunningham and commended Alfred Amy.

**POTTER EXHIBITION.**—Awarded to Mabel Colyer, a native of London. The examiners were Messrs. Henry R. Eyers, Arthur O'Leary and Walter Macfarren (Chairman).

The competition for the Bonamy Dobree Prize took place December 15th. The examiners were Messrs. Henry Bramsen, Edmund Woodhouse, and W. H. Squire (Chairman), and the prize was awarded to R. V. Tabb, (a native of London).

**WESTMORLAND SCHOLARSHIP.**—Awarded to George Henry Gardner, of London. The Examiners were Messrs. W. Nicholl, Arthur Thompson and Francis Korbay (Chairman). The Examiners highly commended Henry Rojas.

**HINE PRIZE.**—(Composition). Awarded to Katie E. B. Moss, of London. The Examiners were Messrs. G. F. Cobb, Arthur Somervell, and Edward Elgar.

The total number of entries for the Christmas Examinations for the Licentiate'ship is 493. At the Michaelmas Examinations there were 120, making a total of 613 for the year.

—:O:—

#### ROYAL COLLEGE OF MUSIC.

The following awards were made at the conclusion of the Christmas Term, December 17th, 1898:—

**COUNCIL EXHIBITIONS.**—Lucy C. Barton (Singing), £5; Nicholas C. Gatty (Composition), £10; Cicely R. Gleeson-White (Singing), £10; Percy L. Scaife (Organ), £5; Phoebe M. Walters (Piano), £10; Ethel Wilson, A.R.C.M. (Piano), £10.

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The half-yearly Local M.K. examinations were held December 17th. The total number of entries were 2001. The Papers in all divisions were a little more advanced than usual.

\* (S.) = Scholar.

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**Odd Crotchets.**

A little nonsense now and then,  
Is relished by the wisest men.

—:O:—

"Here will I pledge thee, dearest one," sang the tenor, as he left his watch in safe keeping.

—:O:—

"I always call on Miss Gimp and Miss Panks the same evening."

"What's that for?"

"After I have heard one talk I can stand it to hear the other one sing."

—:O:—

SUNDAY SCHOOL TEACHER (reading to class): "And some fell by the wayside."

Tommy (becoming suddenly interested): "I didn't know they rode bikes in those days!"

—:O:—

TEACHER: "What animal attaches himself to man the most?"

Johnny Thickhead: "The—er—er—bulldog, ma'am."

—:O:—

TEACHER: "Who came after Charles I.?"

Smart Boy: "The executioners."

—:O:—

A Vicar was once discussing with his organist how people could be got to church; he had instituted sermons of no more than five minutes duration, and the organist protested that he had stood on his head on the organ stool for ten minutes, but the people came not. A parishioner suggested, however, that in addition to these wiles they might try a little religion.

—:O:—

The Bishop of Liverpool, opening a bazaar some time ago in aid of an electric motor to blow the organ of St. Paul in that city, said that fifty-three years ago the first sermon he preached was for a charitable object. He was trying to induce the villagers, when he was a curate, to take more interest in music. He found he could get a man to play the clarinet, another the bass viol, and another the flute. Unfortunately, however, the flute was cracked. The first charity sermon he preached was on behalf of buying a flute. From a flute to an electric motor was a very long road indeed. He got £1 5s., and so they bought a flute, and it was given over to the musicians. The man who played the bass viol was of an undenominational turn of mind, and there were some present who knew what that meant. The man persisted in carrying off the bass viol to the Baptist Chapel and playing it therein. The churchwardens thought that would not do, and, as the man persisted in doing it, he was told that he must give up the bass viol. He accordingly returned it to the churchwardens, but before doing so he cut off the strings, saying he had bought them himself.

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*Dates booked for*

December 3rd, Leeds Orchestral Concert; 4th, Leeds "Messiah"; 5th, Chester, "Fair Ellen"; 6th, Crosshills, "St. Paul"; 7th, Gateshead, "St. Paul"; 10th, London, "Elijah"; 11th, Leeds; 12th, Stockport, "Messiah"; 18th, Leeds, "Messiah"; 19th, Wakefield, "Judith"; 20th, Selby, "St. Paul"; 26th, Chesterfield, "Messiah"; 27th, Farsley, Ballads.

Jan. 21, 1899, Leeds; 30th, Heckmondwike, "Creation." Feb. 6th, Cleckheaton; 13th, Cheltenham, "Carractacus," in the title rôle; 22nd, Sunderland; 25th, Leeds, "Elijah"; etc., etc.

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## Provincial Notes.

CHELTHENHAM.—The past month has been a busy one in musical circles. On December 5th, Madame Alice Gomez and her concert party gave a return visit. The artists were all well received, and gave pleasing selections. Miss Louise Dale appeared for the first time before a Cheltenham audience. Her pure and charming voice delighted all, and her reception was most cordial. Mr. Kennerley Rumford and Mr. Jack Robertson are always welcome visitors, and sang with true artistic effect. Miss Agnes Stewart Wood gave two effective violin solos, and played one of her own compositions, *Canzonetta*, with brilliancy. Herr R. Zwintscher was the solo pianist, and he created much enthusiasm by his powerful and masterly performances. Madame A. Gomez sang in her accustomed pleasing manner, and the piano-forte accompaniments were ably played by Mr. F. T. Watkis. The attendance was very small, and not financially a success.

On December 7th Miss Ethel Home gave a Ballad Concert, which we regret to say was very poorly attended. Miss Home sang "Abide with Me" (*Liddle*), and "Husheen" (*A. A. Needham*), in good style, and she was warmly received by her patrons and friends. The other artists were Miss Lilian Coomber, Mr. Whitworth Mitton, and Mr. Robert Radford, all new to Cheltenham. Miss Beatrice Pratt was the solo violinist, Mr. C. Whitmore, solo pianist, and Miss Hayward kindly assisted as accompanist.

Miss Mary Willett gave a very pleasing concert in the Rotunda on December 15th to a limited audience. Miss Willett was well supported by Miss Newham and Mr. Lane Wilson in the vocal department, and Miss Isabel Hirschfeld, solo pianist, and Mr. Lewis Hann, solo violinist. The programme opened with "Grand Duo Brilliant sur les Huguenots" (*Talberg* and *De Bériot*), played in the most finished manner by the two last named artists. Later on Miss Isabel Hirschfeld gave piano solos in her best style, and delighted everyone present, whilst Mr. Hann gave solos by *Wieniawski* in a brilliant manner. Miss Willett sang several songs effectively, including *Handel's* "Ombra mai fu," and "For all Eternity" (*Mascheroni*), with violin obbligato by Mr. Lewis Hann. Mr. Lane Wilson's old songs were much enjoyed, and Miss Newham contributed to the successful programme, which had the able accompaniment of Mr. S. R. Wingate.

On December 22nd the Musical Festival Society gave an Invitation Concert in Bennington Hall, before a large and fashionable audience, including the Worshipful the Mayor (Alderman G.

Norman) and the Mayoress (Mrs. G. Norman). The programme consisted principally of Christmas music, and included the two pretty carols published in last month's *Minim*, the compositions of Canon G. C. E. Ryley, who was present at the concert. The solos were most successfully sung throughout the evening by Mrs. Glover-Eaton, L.R.A.M. (of Worcester), Mr. C. Eynon Morgan (of Gloucester Cathedral), Miss Harry, Miss Creese, Miss B. Scott-Brown, Mrs. Leatham, and Mr. James Fielding. A novelty in instrumental effects was successfully introduced by Mr. J. A. Matthews, the Conductor of the Festival Society,—the mandolines and a full orchestra of strings. Two effective pieces were played, a "Benedictus," and "Serenade," by Dr. F. Iliffe. Miss Alice Gardiner was the principal mandolinist, and she was supported by seven other young ladies. Mr. Harry A. Matthews ably presided at the organ, and played as solos Guilman's Sonata (No. 2) and Merkel's "Christmas March." The piano accompaniments were shared by Messrs. A. W. H. Hulbert, Leonard Mott, H. A. Matthews, and J. A. Matthews, and Mr. E. G. Woodward was the leading violinist. During the evening the Orphanage for the Children of Musicians, which is under the control of the Incorporated Society of Musicians, was placed before the assembly as deserving of assistance from the general public, and an earnest appeal was made on behalf of the Institution by the Conductor, who was gratified by having the sum of £5 5s. to hand over to the Orphanage.

—:O:—

GLOUCESTER.—The Choral Society gave the first concert of the season, in the Shire Hall, on December 20th, when Mr. Coleridge-Taylor's new cantata, "Hiawatha's Wedding Feast," and Sir C. Hubert Parry's ode, "Blest pair of Sirens," formed an attractive part of the programme. The solos in the cantata were finely sung by Mr. Iver McKay. The instrumental selection included Ballade in A minor, S. Coleridge-Taylor, and "The March" from *Tannhäuser*. Mr. E. G. Woodward was leader of the band, and Mr. A. Herbert Brewer conducted.

—:O:—

WORCESTER.—The Public Hall was crowded in almost every part on December 1st, upon the occasion of the first concert of the season given by the Worcester Musical Society. The first half of the programme was occupied with two works—the English adaptation of Spohr's cantata, "God, Thou art great," and Edward Elgar's "The Banner of St. George," together with a selection by the orchestra. The cantata was given most successfully, choruses and solos being sung with pleasing effect. Miss Laura Taylor, a young lady

who is a favourite here, sang the solo, "Thou earth, waft sweet incense," in a pleasing manner. Miss Spackman joined Mr. Henry Peacey in the duet, "Children, pray this love to cherish," to which the orchestral accompaniment was noteworthy. The four principal vocalists combined in the quartette, "Walk ye," in which, at the commencement, the air is sung in unison by alto and bass, then by soprano and tenor, and finally taken up in full harmony by the quartette. The concluding chorus, "God, Thou art great," was admirably sung. The cantata was a praiseworthy performance throughout. Mr. Elgar's elaborate and remarkable music severely taxes both chorus and orchestra, and in this ballad littlerest is granted to either, from the beginning to the end. At the conclusion, the audience were most enthusiastic, and Mr. W. M. Dyson, the conductor, was recalled to bow his acknowledgments. Between the two main works the orchestra gave Gounod's "Mors et Vita," a pleasing air for strings, accompanied by the wind instruments. The second part of the programme was of a miscellaneous character. The chorus sang Pierson's naval ode, "Ye Mariners of England," and were encored for a charming rendering of Pinsuti's "The sea hath its pearls." Songs were well sung by the artists, and encored. Mr. W. H. Dyson was leader of the band, and Mr. W. Mann Dyson conducted in an enthusiastic and successful manner.

The Amateur Operatic Society gave last month five performances of the "Vicar of Bray," commencing on December 6th. The musical director was Mr. Leonard Winter, and Mr. Shelford Walsh was the stage director. The performances were deserving of the applause and praise accorded night after night. The soloists were good, and the choruses were given with brightness at all times, and the band contributed materially to the success of the opera. The untiring efforts of Mr. Shelford Walsh and Mr. Leonard Winter deserve all praise.

—:O:—

BIRMINGHAM.—Mr. Wymark Stratton gave a most enjoyable concert, in the Masonic Hall, on December 7th. Mr. Wymark Stratton had an excellent artistic personnel to assist him, which included the following experienced performers—Mr. A. Gregory, flute; Mr. G. Foreman, oboe; Mr. Emile Gilmer, clarinet; Mr. A. Probin, horn; Mr. P. Langdale, bassoon. Mr. Wymark Stratton, although himself an accomplished bassoonist, only took upon himself the duties of pianist and accompanist. The quintet for wind was by Claude Paul Taffanel, a work that is not new to local audiences, having been heard three years ago. It is a charming and extremely melodious composition,

consisting of the following movements: Allegro e moto—andante—vivace. The other concerted piece was Beethoven's quintette in E flat, op. 16, piano, oboe, clarinet, horn, and bassoon, which was also arranged as a string quartet, marked op. 7. In this exquisite work Mr. Wymark Stratton proved himself to be an able and scholarly pianist, obtaining every possible effect. His coadjutors in the quintet are also entitled to a just acknowledgment of the valuable and artistic help given. Mr. Wymark Stratton chose for his piano forte solos Schubert's impromptu in G flat, op. 9, No. 3, and Schumann's well-known "Arabesque" in C, op. 18. The first is a true song without words, which Mr. Wymark Stratton gave out in Lyric style. The "Arabesque" was played in a piquant and scholarly way. In the way of a novelty Mr. Gilmer and Mr. Stratton introduced Gade's Fantasiestucke, op. 43, for clarinet and piano. Both artists interpreted the music in a very impressive way. The vocalist was Miss Rosina Hammack, who achieved a complete success with her admirable singing of Rubinstein's touching "Asra" and "Au Robin Gray." She also gave two characteristic gipsy songs by Dvorak and an impassioned song by Blumenthal, "Glad Tidings."

The last of a series of three subscription concerts organised for this season by Mr. Fred Ward and Mr. Percy Stranders was given in the Masonic Hall, December 14th. The programme submitted contained two important examples of chamber music—Edward Grieg's string quartet in G minor, op. 27, and Schumann's great quintet for piano and strings, op. 44, in E flat. The former is but little known—a work in which nationalism is again a conspicuous feature. The quartet was first given by the famous Heckmann Quartet, at Cologne, in 1878, and at the concert of the Tonkünstler Vereinigung, at Wiesbaden, in 1879. The movements are (1) *Allegro molto agitato*, preceded by a short introduction, *un poco andante*; (2) *Romance andantino*; (3) *Intermezzo, allegro molto marcato*; (4) *Finale, presto al saltarello*, with a short introduction, *lento*. The performers were Mr. Fred Ward, first violin, Mr. H. Freeman, second violin, Mr. W. H. Ward, viola, and Mr. F. A. Ward, violoncello. Mr. Percy Stranders chose for his solo Chopin's beautiful Fantasia in F minor, op. 49, to which attaches a sad memory, inasmuch as it was the last piece which the late Sir Charles Hallé played in our Town Hall. Of great charm in the exquisite *tempo di marcia* at the beginning and the lovely *lento sostenuto*; and then, again, what infinite grace is to be found in the brilliant passages in thirds and sixths. Mr. Ward introduced his own "Andante con variazioni," from his sestet, scored for two violins, two violas, clarinet, and violoncello, a melodious and well-written movement, capitally



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played by Messrs. F. Ward, Freeman, W. H. Ward, H. Archer, Arthur and F. A. Ward. For violin solo Mr. F. Ward gave his own Nocturne in B minor, with muted strings, a composition of much merit, based on luscious themes. A genuine success was achieved by Mr. Henry Sunman, principal baritone of Christ Church, Oxford, who is the possessor of a well-cultured and beautiful voice, and who sings like an artist. His songs were Pound's "She alone charmeth my sadness" and two dramatic songs by Korbay—"Mohae's field" and "Shepherd, see thy horse's foaming mane." Mr. F. W. Beard accompanied the vocal items in musicianly way.

—:O:—

LEDBURY.—The Musical Society gave its first annual subscription concert for the season on the 11th December, before a large audience, the principal work being Cowen's "Sleeping Beauty." The performance was attended with a considerable amount of success, mainly owing to the unremitting exertions of the popular conductor, Mr. Tom Woodward, under whom the Society is now in a very flourishing condition. The orchestra, under the able leadership of Mr. J. A. T. Nicholson, was considerably augmented for this occasion by the inclusion of several well-known instrumentalists, and gave a fine rendering of Cowen's beautiful work. The solo parts were perfectly safe in the hands of the principal artists, and were much enjoyed by the appreciative audience. The programme was as follows:—Cowen's "Sleeping Beauty," and a short selection, which included Mendelssohn's Scottish symphony. The soloists were Mrs. Woodward, Miss Willett, Mr. Hamlyn Crimp, and Mr. T. Woodward. The band and chorus numbered 100 performers.

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SHEFFIELD.—On December 6th the Musical Union gave Gluck's "Orpheus and Eurydice" under the direction of Dr. Coward. Madame Brema, Madame Norledge, and Miss Coward were the artists engaged for the solos, but Madame Brema was unable to fulfil her engagement at the last moment, and Miss Lilian Hovey undertook her share of the work at a very short notice. Miss Hovey had a reception which she is not likely to forget, when she stepped to the front of the platform to take Madame Brema's place. Miss Hovey sang throughout the opera with great success, and gave dramatically all the beautiful solos. Miss Coward sang sweetly and in an unaffected style, for which she was heartily applauded. Madame Norledge sang with the fullest appreciation of her part Eurydice, and up to the highest standard of excellence. The choruses were well given, and the band was ably led by Mr. Parkes. The second part of the programme consisted of part songs and songs.

MARGATE.—On December 1st the members of the Margate Philharmonic Society (of which Dr. E. J. Bellerby is president) gave the first of their subscription concerts this season at the Cliftonville Hall, and the event was in every way a great success. Mr. A. Thornton Bobby is the conductor, and Mr. A. P. Howells, leader. The principals were Mrs. Helen Trust (vocalist) and Signor Tito Mattei (solo pianist), while the orchestra, as usual, was augmented by a contingent from the excellent band of the Royal Marines. The programme included "Suite of Dances" the composition of Mr. H. B. Osmond, F.R.C.O., organist of St. Peter's Church, and which was now produced for the first time, overture, Mozart's "Figaro." Mrs. Helen Trust, sang, with charming effect, the "Cradle Song" and "Damon" (both by Max Stange). Weber's Concertstück (for piano and orchestra), was played with Signor Tito Mattei at the piano. Mr. Osmond's "Suite of Dances" is a graceful composition of great merit and evidenced considerable constructive ability. The second part of the programme included two piano solos by Signor Tito Mattei, "Reverie Passionée" and "Grande Valse de Concert" (Bonheur), and played by the composer, who was enthusiastically encored. Mendelssohn's "Italian Symphony" closed the concert.

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EXETER.—The Orchestral Society, conducted by Mr. R. B. Moore, Mus. Bac., gave a successful concert on December 1st. Miss Edith Serpell was the vocalist, and Mr. E. E. Bell principal violin. The programme included—Overture, "Son and Stranger" (Mendelssohn); "Orchestral Suite" (German); Haydn's Military Symphony; and Weber's Overture, Oberon.

—:O:—

LEYTON.—Dr. W. Lemare gave a drawing-room concert on December 1st, when a varied and interesting programme was well performed by members of his Choral and Orchestral Society and a number of ladies who ably manipulated their guitars and mandolines. We are pleased to hear that Dr. Lemare has recovered from his recent illness, and is able to resume his professional duties. The programme included selections from "Athalie" (Mendelssohn), and "May Day" (Macfarren). Songs and piano solos were contributed by several local artists and pupils of Dr. Lemare.

—:O:—

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